

10
A
Catalogue

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OF
*A most Superb and Distinguished Collection of Italian, French,
Flemish, and Dutch*

PICTURES,

A SELECTION

Formed with peculiar TASTE and JUDGMENT by

JOHN TRUMBULL, ESQ.

During his late RESIDENCE in PARIS,

From some of the most CELEBRATED CABINETS in FRANCE.

CONSISTING OF

*The undoubted Works of the following great Masters, in the highest State
of Preservation:*

RAPHAEL,
TITIAN,
PORDENONE,
BASSAN,
SPAGNOLETTA,
GUERCINO,
GUIDO,

SALVATOR ROSA,
MURILLO,
POUSSIN,
RUBENS,
V. DYCK,
TENIERS,

BERGHEM,
WOUVERMANS,
GER. DOUW,
CH. V. WERFF,
REMBRANDT,
VERNET.

Which will be Sold by Auction

BY MR. CHRISTIE,

At his Great Room in Pall Mall,

On Friday, February 17th, 1797, and following Day,

AT ONE O'CLOCK.

To be publicly viewed Two Days preceding the Sale.

Catalogues may be had as above, and at the Rainbow Coffee House, Cornhill.

[PRICE ONE SHILLING.]



CONDITIONS OF SALE.

- I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between Two or more Bidders, the Lot so disputed shall be put up again and re-fold.
- II. No Person to advance less than 1s. Above Five Pounds 2s. 6d. • And so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and re-fold.
- IV. The Lots to be absolutely taken away with all Faults at the Expence of the Purchasers, within One Day after the Sale.
- V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time aforesaid, shall be re-fold by Public or Private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.

THE Capital and Valuable Collection of Pictures which is here presented to the Public, is the fruit of a considerable residence, and the laborious research of a person who had the means of access to the very finest remaining collections in France; and whose judgment enabled him, in a singular degree, to avail himself of those means of acquiring whatever was eminently fine and valuable in the Arts.

The convulsions with which that country had been distracted, presented a scene that too well seconded his endeavours to attain his object.—What a confusion of persons, and of property!—Possessors, missing, or proscribed, and their cabinets dispersed, like the leaves of the Sybil, in every quarter! England has had, perhaps, the greatest share in gathering up these scattered Treasures, and by affording a Sanctuary to the Fine Arts, has constituted within herself an Emporium of Wealth, incalculable. Some few in the unfortunate Country, whose enthusiasm for the *virtù* had armed them with greater fortitude, retained their treasures to the last. This was the moment in which the collector, who consigned these pictures, stepped in.—The pressure of calamity had prevailed—And what, but excess of this, could have wrested from them, such specimens as the Raphael, the Guercino, the Poussin, and many others, of the different great schools; or the Pordenone, which in variety of excellence is an Epitome of them all?

It is the collector of refined taste, and judgment only, who knows how to direct his researches, and in collecting what is fine, ever, at the same time, keeps in view the beautiful and the pleasing. The Present Collection justifies the Idea that in the selecting of it, neither the one, nor the other have been lost Sight of.—But this might be expected from the Collector's well-known Critical Knowledge, and Perfection in the Art. He has given ample proofs of these to the World—nor do we Conceive that it is the Present Age alone that will Stamp its admiring Testimony upon the recent Inimitable Productions of his Pencil.

It may undoubtedly be deemed one of the most capital, and superb collections (for its number) ever consigned to this country, or exhibited to the view of the Public. As the pictures are all of the very grandest, and finest class, and in the most pure, and spotless state of preservation, the Public, we doubt not, will know well how to appreciate their excellence. The patient *Connoisseur* may pass on from the turbid brook, but he will not be able to resist the gratification of slaking his thirst for the *virtù*, at the pure fountain. The taste of the most refined and fastidious collector may here be gratified without satiety, and he must possess the virtue, *nil admirari*, in an uncommon degree, who cannot be tempted by the exquisite rarities with which this capital collection is adorned.



A
C A T A L O G U E,

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FIRST DAY'S SALE,

FRIDAY, FEBRUARY the 17th, 1797.

4.4.—	Simon di Pefaro	—	1	HEAD of a saint; from the collection of M. Joubert
13.13.—	Tilburg	—	2	Peasants at the door of an inn—collection of M. Des Touches
10.10.—	Van Delen	—	3	Inside view of a church with figures by Pseleburg; from the collection of M. Des Touches
6.6.—	Van Romyn	—	4	Buildings and cattle; from the same
11.0.6.—	Maes	—	5	A boy with a young deer; from the same
9.19.6.—	Hobbima	—	6	Landscape; from the collection of M. Grandpré
18.18.—	Stella	—	7	The Holy Family
6.16.6.—	Trevifani	—	8	Madona and St. Francis; from the collection of M. Joubert
4.4.—	Called Le Sœur	—	9	The Magdalen
7.7.—	Ommegank	—	10	Cattle, finely painted

£ 8. 8. 0.	Poelenburg	—	—	11	<i>Ruins and figures</i> , delicately finished
10. 10. 0.	Adrian Van de Velde	—	—	12	<i>A small winter scene</i> , charmingly painted; from the collection of M. Des Touches
21. —	Canaletti	—	—	13	<i>A view in Venice</i> , fine
22. 1. —	Ditto	—	—	14	<i>Ditto</i> , ditto
17. 6. —	Paul Ferg	—	—	15	<i>A military scene</i>
17. 8. 6.	Ditto	—	—	16	<i>Ditto</i> , companion. These are two uncommonly fine specimens of Ferg, on copper
27. 6. —	Wynants	—	—	17	<i>A very pleasing landscape</i> , with figures by Lingelbach, finely painted and in the best preservation; from the collection of M. Grandpré
31. 10. —	J. Ruysdael	—	—	18	<i>A morning scene</i> , the centre of this picture is peculiarly fine; from the collection of M. Grandpré
48. 4. —	Cuyp	—	—	19	<i>Cows</i> , an early picture of this favorite master; from the collection of M. Des Touches
61. 19. —	Vandermeulen	—	—	20	<i>A battle</i> , one of the capital pictures of this master, and in perfect preservation; from the collection of M. Le Rouge 1784
15. 15. —	After Nicholo Pouffin	—	—	21	An excellent old copy of one of his finest landscapes—collection of M. Le Rouge
21. —	D. Teniers	—	—	22	<i>A road, with figures, &c.</i> an agreeable small specimen of this favorite master; from the collection of M. Des Touches 1784
10. 10. —	Weenix	—	—	23	<i>Head of a young artist</i> , very finely painted; from the collection of M. Le Rouge
8. Duval — 52. 10. —	Teniers	—	—	24	<i>Portrait of a lady</i> with a negro servant, a very fine picture; from the collection of the Duke de Praslin
48. —	Rubens	—	—	25	<i>Germanicus haranguing his troops</i> , sketch; from the collection of M. Des Touches
* 31. 10. —	J. Jordaens	—	—	26	<i>The Holy Family</i> , half figures the size of life; a very capital picture, equal to Rubens for colouring; from the collection of the Baron D'Espagnac
21. —	Alexander Veronese	—	—	27	<i>Cupid and Psyche</i> , on black marble
14. 3. 6. —	Tintoret	—	—	28	<i>A female figure, half length</i> , size of life and finely coloured
39. 18. —	Paul Veronese	—	—	29	<i>The martyrdom of St Catharine</i> , a fine picture; from the collection of the Duke de Tallard
51. 10. —	Alexander Veronese	—	—	30	<i>Diana and nymphs surprized bathing by Acteon</i> ; from the collection of M. Le Rouge

£88.4. —	Sebastian Bourdon	—	31 <i>The Baptism of Christ</i> , a fine composition and in perfect preservation—collection of M. Donjoux
36.15. —	Titian	—	32 <i>Portrait of a lady</i> , a fine half-length; from the collection of the Prince Carignan
29.8. —	Paris Bourdonne	—	33 <i>Portrait of a lady</i> , half-length, fine as Titian, and in perfect preservation—collection of Prince Carignan
42. —	Philip Champagne	—	34 <i>Portrait of the great Colbert</i> , very finely painted and in perfect preservation; from the collection of the Baron D'Espagnac
30.9. —	Carlo Dolce	—	35 <i>The Magdalen</i> , a very fine head; from the collections of the Duke de L'Affaie and M. Donjoux
53.11. —	Giorgione	—	36 <i>The Holy Family</i> , a fine specimen and in excellent preservation—collection of M. Le Rouge
30.9. —	Schidoni	—	37 <i>The Coronation of the Virgin</i> , small, a fine composition of twelve figures, in perfect preservation, and from the very choice collection of the Duke de Praslin
15.15. —	Dominico Fetti	—	38 <i>Artemisia</i> —collection of M. Donjoux
48.6. —	Louis Carrache	—	39 <i>The Holy Family</i> , small, a charming little specimen; from the collection of M. Donjoux
31.10. —	Pietro da Cortona	—	40 <i>The Adoration of the shepherds</i> , a beautiful little specimen of the master; from the collection of the Baron D'Espagnac
10.10. —	Dominichino	—	41 <i>The Virgin and child</i> , small, a favourite composition of this great master, in perfect preservation; from the collection of M. Donjoux
7.17.6. —	Stella	—	42 <i>Cupid and Psyche</i> , small, and sweetly painted; from the collection of M. Le Rouge
25.4. —	Luca Jordano	—	43 <i>Fire</i> , an allegorical composition
24.3. —	Ditto	—	44 <i>Water</i> , ditto
24.3. —	Ditto	—	45 <i>Earth</i> , ditto
28.7. —	Ditto	—	46 <i>Air</i> , ditto. These four pictures of the elements are from the choice collection of the Baron D'Espagnac, and are justly regarded as among the finest works of the master
136.10. —	Sebastian Bourdon	—	47 <i>The daughters of Jethro</i> , a very fine composition, worthy of N. Poussin, in high preservation; from the collection of the Baron D'Espagnac
51.19. —	Salvator Rosa	—	48 <i>A landscape</i> , a fine romantic grand scene, and in excellent preservation, from the collection of M. Le Rouge

£69.6. — Spagnoletto — — 49 *St. Jerome and Angel*, a capital picture, the body and head of the saint, worthy the pencil of Guido, in fine preservation; from the collection of M. Donjoux

105. — Rembrandt — — 50 *Portrait of a lady*, half length, in his high finished manner, one of his finest and most extraordinary works; from the collection of M. Donjoux

~~£1536.11.~~

End of the First Day's Sale.

SECOND DAY'S SALE,

SATURDAY, FEBRUARY the 18th, 1797.

£15.15. —	L. Titius	—	—	51	A High-finished picture in the stile of G. Douw	
18.18. —	Hobbima	—	—	52	A landscape	
33.12. —	Teniers	—	—	53	A village dance	
21. —	Zuccarelli	—	—	54	Landscape, one of his fine Italian pictures	
52.10. —	Domin. Fetti	—	—	55	Dives and Lazarus, a fine picture of the master	about 1700
40.8.6.	Weenix	—	—	56	Dead game, a finely painted picture in his best manner	
71.8. —	Vandyke	—	—	57	The Virgin and child; one of the favorite compositions of this great master, and in fine preservation; from the collections of the Duke de L'Alfaye and of M. Donjonx	about 1650
42. —	Sebastian Bourdon	—	—	58	The Burial of Christ, a fine classical picture, in perfect preservation; from the collection of M. De La Regniere	about 1650
24.3. —	Rubens	—	—	59	Head of a boy, } two beautiful sketches, size of life;	
13.2.6.	Ditto	—	—	60	Ditto of a girl, } from the collection of M. Des Touches	
25.4. —	Teniers	—	—	61	Judith with the head of Holofernes, a very fine specimen of this favorite master, in the most perfect preservation; from the collections of M. Collet and M. Des Touches	about 1650
25.4. —	Ditto	—	—	62	An exquisite little landscape with figures, in his finest manner; from the collection of M. Le Rouge	about 1650
31.10. —	Ditto	—	—	63	A beautiful little landscape, with gipsies telling the fortune of an old man, of the very first class of men; companion to the foregoing	about 1650
36.15. —	Carl. du Jardin	—	—	64	A peasant on horseback driving cattle, an admirable picture of this master; the landscape in the manner of Claude, and little inferior to him	about 1650

- 492.8. — Chev. Van der Werff 65 *Children with a bird's nest*, a very exquisite little picture of this admired master; from the collection of the Duke de Praslin *1846* *one foot square*
- 70.7. — Gerard Douw — 66 *One of the finest pictures of this great master*, well known under the name of *The Onion Cutter*; from the collections of the Countess La Verrue and Grandpré *1846*
- 87.3. — Vanderhuyden — 67 *A landscape*, with water and boats by William Vanderfelde, and figures by Adrian; a curious and very fine specimen of those three admired masters; and in perfect preservation; well known in the cabinet of the Duke D'Ozingourt and M. Gagny
- 93.9. — Teniers — 68 *A stable with cows, a milkmaid, boy, &c.* a very capital picture of this admired master; from the collection of M. Le Rouge *1846*
- 102.18. — Wouvermans — 69 *A return from the chase*; the animals and dead game in this admirable picture cannot be surpassed; and the whole forms, perhaps, the finest specimen of the master in England; formerly in the precious collection of the Countess La Verrue *D.P.W.* *Equal to Paul Veronese, but to be sold at 10,000 fr. as well as the other 3.*
- 115.10. — Teniers — 70 *Gambblers at Trictrac*, an exquisite picture in perfect preservation, and no way inferior to the *bonnet rouge* of M. Calonne; formerly in the collection of M. Le Brun. *D. TENIERS.* *very fine*
210. — Berghem — 71 *A landscape with figures on horseback*, a scene in the vicinity of Rome; clear, brilliant, in perfect preservation, and one of the finest productions of this very great master; from the collection of M. Grandpré *2 ft by 1 1/2 of paint*
- 141.15. — Teniers — 72 *A concert with portraits of himself and family*, exquisitely painted in his finest manner, and in perfect preservation *D. TENIERS.* *1846*
- 64.1. — Ditto — 73 *A dance of peasants*, companion to the above, and of the same class of merit *1846*
- 87.3. — John Both — 74 *A landscape*, scarcely inferior to Claude Lorrain, and in the highest preservation; from the collection of M. Donjoux *1846*
- 183.15. — Teniers — 75 *A chymist in his Laboratory*; this picture may justly be called the finest known specimen of the wonderful union of freedom and finishing so justly admired in Teniers; from the collection of M. Le Brun *4 by 3 of paint*
- This is a very fine picture of a chymist in his Laboratory, and is one of the finest in the world. It is in the collection of M. Le Brun.*

£241.10. —	BASSAN	—	76	THE MAGDALEN AT THE FEAST OF THE PHARISEE, wiping the feet of the Saviour with her hair; in perfect preservation, and one of the finest works existing of the master, from the collection of the Duke de Tallard	<i>In the picture — my heart is left</i>
147. —	Vernet	—	77	A storm and shipwreck, the most capital and perfect picture of the master in England	<i>picture in a hand</i>
131.5. —	Ditto	—	78	A view of the castle and bridge of St. Angelo in Rome, with a fête on the Tiber; among the great number of spectators are Vernet himself, his Wife and her Father, M. Parker; this picture is almost equally capital as the former, its companion	<i>picture in a hand</i>
73.10. —	Salvator Rosa	—	79	A sublime landscape, in perfect preservation; from the collection of M. Le Rouge	<i>picture in a hand</i>
178.10. —	Bronfno	—	80	The Madonna, Child and St. Calbarine, a very capital picture of this great master, in high preservation; from the collection of the Baron D'Espagnac, where it was always esteemed to be from the hand of A. Carrache	<i>picture in a hand</i>
178.10. —	Nicholo Pouffin	—	81	A Holy Family, a capital and classic composition of this great master, in the highest preservation, well known by the print engraved by Poilly; from the choice collection of M. De La Regniere	<i>picture in a hand</i>
231. —	Guido	—	82	Lucretia, one of the finest specimens of this great master, in his greatest stile, and in perfect preservation; from the collection of M. Le Rouge	<i>picture in a hand</i>
273. —	Nicholo Pouffin	—	83	Christ in the Mount of Olives, the visionary part of this exquisite little picture is equal to any of the finest works of this great master; and the three Disciples sleeping on the foreground are very grand—it was brought from Italy by M. Joubert, and is now from the collection of M. Le Rouge	<i>picture in a hand</i>
50.8. —	Guido	—	84	The patron saints of Bologna; in this stile there is but one picture of this great master known in Europe, which can vie in excellence with this precious specimen, that of the Assumption of the Virgin at Bologna; this picture was long in the famous collection of M. Branikamp in Holland—is now from that of M. Donjoux	<i>picture in a hand</i>

- £210- ~~---~~ Murillo ~~---~~ 85 *St. John with the Lamb*; the sentiment of this admirable little picture is equal to the magic of its colouring and execution, and without prejudice to any other, it may fairly be pronounced the *most lovely specimen* of this admired master in England; it was one of the choicest ornaments of the very fine collection of the *Duke de Praslin* / *3 ft by 2 1/2 ft frame* Pygmaeus Numbis
588. ~~---~~ PORDENONE ~~---~~ 86 *DE JANIRA AND THE CENTAUR* pursued by Hercules, a most capital picture, equal in colour to Titian, and in composition worthy of Annibal Carrache; in the best preservation, and from the collection of a late noble Duke, whose taste and judgment were well known *11 ft high by 8 in* The sun comes out on 10th March 1801. This is adding a little to the hope of the artist.
462. ~~---~~ GUERCINO ~~---~~ 87 *ANGELICA AND MEDORA*; figures the size of life; one of the most capital pictures known of this great master, and in the best preservation: formerly in the same collection as the above *18 in* The artist must be mistaken on 17th.
945. ~~---~~ BERGHEM ~~---~~ 88 *A LANDSCAPE WITH FIGURES AND CATTLE*, one of the finest works extant of this great master, in which freedom and elegance of execution, and brilliancy of colouring are united, with wonderful grandeur of composition. The admirable picture, formerly in the Royal Collection, and now in the National Museum of France, is the only one known in Europe of this master, which can be held to be superior in any point to this; in dignity of composition it is however indisputably inferior; from the collection of M. Grandpré *17 1/2 ft by 12 1/2 ft* To be put in 10th March 1801. N. B. Numbis
- 892-10. ~~---~~ RAPHAEL ~~---~~ 89 *THE VIRGIN, CHRIST, AND ST JOHN*, known by the name of the *Madona du Corset Rouge*; an admirable picture of the middle period of this Greatest of Painters; the drawing and composition are worthy of him; the expressions of all the heads fine, but that of the Madona superlatively so, and the colouring is superior to almost any of his works.
- This picture was brought from Rome by Cardinal Mazarin, and (notwithstanding very high prices were offered for it, particularly by the Prince of Condé), was religiously preserved in the family, until the distresses of the Revolution, in which

M. Primodan, the late possessor, had his full share, determined him to part with it for a very extravagant sum. *57. 3. 3. Paint. By primodan. Price light blue prof*

It was originally painted on wood, which
 X beginning to decay, the painting was transferred upon cloth in 1767, by Hacquin, (as was also the Holy Family by the same master, well known in the Royal Collection). It is in perfect preservation.

90 *The battle of Constantine and Maxentius* *57. 6. 3.*

91 *The triumph of Constantine.* These admirable drawings are the originals from which the fine prints of Audran were engraved; no pictures of these subjects were ever painted by Le Brun; and the importance of these drawings is very much enhanced, by the circumstance of their being all that exists of these subjects by the hand of the Great Composer; they are from the cabinet of M. Le Brun, and until now have never been out of the family. *57. 7. 2.*

210. -- Le Brun -- --

Ditto -- --

157. 10. *

Total £6869.12

Grand total

£8217.17

F I N I S.